

<Asian Studies _Aggregate>

ASSESSMENT REPORT ACADEMIC YEAR 2017 – 2018

I. LOGISTICS & PROGRAM LEARNING OUTCOMES

1. Program Director

Stephen Roddy (roddys@usfca.edu)

2. Mission Statements (no changes made in 2017-18)

Major: The mission of the Asian Studies Major Program is aligned with the vision of the University of San Francisco. Our students learn about an important part of the world through a multi-disciplinary lens: They take classes on Asian philosophies that have shaped the cultural landscapes of India, China, Japan, and the Philippines, they study an Asian language that gives them new vocabularies and ways of seeing the world, and they choose from a rich selection of history classes that expose them to Asia's pasts and presents. Together, these classes inculcate in the student an appreciation for a diverse region of the world and the ability to think critically about the forces that shape Asia today, as well as about their own role as global citizens.

Minor: The mission of the Asian Studies Minor Program is aligned with the vision of the University of San Francisco. Our students learn about an important part of the world through a multi-disciplinary lens: They take classes on Asian philosophies that have shaped the cultural landscapes of India, China, Japan, and the Philippines, they study an Asian language that gives them new vocabularies and ways of seeing the world, and they choose from a rich selection of history classes that expose them to Asia's pasts and presents. Together, these classes inculcate in the student an appreciation for a diverse region of the world and the ability to think critically about the forces that shape Asia today, as well as about their own role as global citizens.

3. PLOS (no changes made in 2017-18)

PLOs (1. Major & Minor):

A Basic Literacy	Students will be able to articulate fundamental issues and themes for the student's understanding of Asian cultures and societies.
B Analytical Acumen	Students will be able to analyze both a specific region of Asia and an Asia-related topic from various disciplinary perspectives and methods, including information in an Asian language such as Chinese, Japanese, or Tagalog.
C Social Responsibility	Students will be able to understand how topics related to social justice (such as human rights, environmental sustainability and ethical considerations) impact both people and policy within Asian societies.
D Integrative Synthesis	Students will be able to synthesize the knowledge and analytical skills gained from a multidisciplinary study to engage in integrative examination and analysis of issues shared across historical periods, cultures, regions, and national boundaries in the Asian context.
A Basic Literacy	Students will be able to articulate fundamental issues and themes for the student's understanding of Asian cultures and societies.
B Analytical Acumen	Students will be able to analyze both a specific region of Asia and an Asia-related topic from various disciplinary perspectives and methods, including information in an Asian language such as Chinese, Japanese, or Tagalog.
C Social Responsibility	Students will be able to demonstrate understanding of how topics related to social justice (such as human rights, environmental sustainability and ethical considerations) impact both people and policy within Asian societies.

4. Which particular Program Learning Outcome(s) did you assess for the academic year 2017-2018?

B (specifically, the use of Chinese language materials in analyzing an Asia-related topic)

II. METHODOLOGY

5. Describe the methodology that you used to assess the PLO(s).

The ANST program is a very small one, with only 9 majors (as of Spring 2018). Hence, the program elected to conduct assessment over a 3-year period. In 2016-2017, we assessed program learning outcomes in an upper-division Japanese Studies course in which only one ANST major was enrolled. For this year (2017-2018), we assessed two ANST majors in an upper-division Chinese Studies course (CHIN 330-01), for PLO B. Specifically, the assessment was designed to examine the students' ability to evaluate the materials under study (the cinematic adaptation of a recent literary work), and to reflect on their significance to the broader themes of the course. I've attached the rubric at the conclusion of the report, as well as the instructor's assessment of the selected assignments based on this rubric (all of which were conducted in the target language, since this was an advanced level language course).

III. RESULTS & MAJOR FINDINGS

6. What are the major takeaways from your assessment exercise?

This section is for you to highlight the results of the exercise. Pertinent information here would include:

- a. Both of the two ANST students enrolled in the course mastered the outcome at the level they were intended to, namely that of attaining high proficiency in using and analyzing materials in the target language (both written and spoken Chinese language).
- b. It's too early to judge these outcomes from an historical perspective.
- c. The levels at which students mastered PLO B.

Level	Percentage of Students
Complete Mastery of the outcome	100%
Mastered the outcome in most parts	0%
Mastered some parts of the outcome	0%
Did not master the outcome at the level intended	0%

IV. CLOSING THE LOOP

7. Based on your results, what changes/modifications are you planning in order to achieve the desired level of mastery in the assessed learning outcome?

The ANST program is currently undergoing a major overhaul, with new courses being added to the curriculum, and changes made to the gateway courses as well as to upper-division requirements. The aim is to both streamline the existing requirements to make them more easily navigable to students, but also to foster a greater sense of cohesion, both intellectually and programmatically. Once these changes are put into place (with a planned implementation in the 2018-19 academic year), we hope to encourage students to achieve even greater facility to develop a high level of proficiency in an Asian language that will enable them to engage in in-depth analysis of materials under study in a wide range of disciplines.

8. What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2016-2017, submitted in October 2017)? How did you incorporate or address the suggestion(s) in this report?

Stylistic revisions to the mission statement and program learning outcomes were helpful (and incorporated here).

In addition, the suggestion to bring in outside instructors to evaluate student work (to ensure reliability and validity) was well-taken. But given the constraints of our program (a low level of faculty involvement in program activities, including assessment), we have been unable to

implement this so far. Nevertheless, with the restructuring of the program and a plan to organize a faculty leadership team (e.g., a steering committee), we think this can be surmounted in the 2018-19 academic year. By then, too, we should have accumulated enough data to be able to submit a more comprehensive assessment report in the next round.

ADDITIONAL MATERIALS

PLO	Assessment
A	Reading Journals
B	Film Reviews
C	Final Project

Assessed assignment (Film Review #1):

Student A: 首先，我无法说出《七月与安生》是一部好电影还是坏电影。演员之间的化学反应是最让人惊喜的部分，尤其是周冬雨，喜欢她很久了，气质灵动多变，非常适合电影荧幕的年轻演员。当然电影也有许多我不认同的地方，最让我不舒服的，还是这部电影传递了许多我并不认同的价值观，例如流浪。流浪就是自由吗？安生流浪了那么久，她真的自由了吗？她的流浪，难道不是没有家的这份窘迫的现实所逼出来的吗？电影里的流浪，在我看来是一种心灵上的放逐和逃避，被添加了許多迷惑人心的仪式感。实际上七月和安生终于获得心灵上的自由，是因为她们放下了过去，解放了自己。这才是自由。电影里还有许多可以让我滔滔不绝的，所谓价值观的缺失和误导。可是我的价值观真的是对的呢？读了这么多年书，知识我自认为没有学到太多，但起码有一件事我牢记心中：许多事没有对错，只有不同。所以我的观后感的重点并不打算放在价值观的事情上，而是只关注《七月与安生》里的感情线。在我看来，这部电影里不存在其他感情线，只有七月与安生。苏家明？别逗了，他英俊潇洒地出现，灰头土脸地被踢出局，他就像西游记里九九八十一难里的随便一难，是上天（其实是导演）给这对姐妹花设定好的劫难。他自私懦弱，不值一提，连花力气骂他都显得浪费篇幅。回归到我的题目，其实我真心想探讨一番的，还是友情。七月与安生的九九八十一难只有苏家明吗？并不。在我看来她们之间的第一个坎儿就是安生送给七月妈妈的那个耳坠。尽管七月很严肃地对安生说：“你把耳坠放回去”，笑嘻嘻的安生还是偷偷藏了起来，当着七月的面送给了七月的妈妈。还有一个小细节，就是从商店里拿走商品的时候，七月很规矩地在货架上放了钱。这两个细节已经预示了很多，两人的差异在细节处也体现的淋漓尽致。其实我很喜欢七月的做法，如果我有一个朋友偷了耳坠，就算她是为了送给我妈妈，我也会非常不喜欢这种行为。但是安生的笑容又迷住了我的眼睛，她没有钱，又想让七月的妈妈开心，她做了错事，可你没办法太过责怪她。两个人之间还有一个令我印象深刻的坎儿，是她们一起出去旅行。安生想住破破烂烂夹杂在弄堂之间的脏乱差小旅馆，七月却只想睡酒店的标间和柔软干净的大床。安生习惯了在男人酒色之间自如游走，骗也好略施小计也罢，总归是弄到了一瓶酒能招待朋友。七月却无法接受这种生活方式，既心疼又气愤，冲动下说出了“你不觉得你很贱”这句可怕的伤人之语。其实从本质来看，这些与小时候安生偷了耳坠七月不开心是同一件事。七月规矩，是个普通女孩儿，接受的是正常的教育，讲究自爱和矜持。安生不羁，是砖缝里努力生存的杂草，接受的是社会的教训，讲究丛林法则和生存之道。七月看安生，看到的是堕落和俗气。安生看七月，看到的是温室里的傻花朵。电影里用了几乎百分之八十的镜头和剧情，讲述了横亘在两个女孩儿之间的鸿沟，可是落点却落在了“爱”。有的人觉得偏题，我觉得正是九九八十一难让这份友情沉甸甸的，不再是轻飘飘的友情，成了执念。整部电影里唯一让我流泪的情节，是七月怀孕后去找安生。在安生家里的大床上，两个人泪眼相看，七月说“我恨过你，但也只有你”，安生说“你为什么现在才来找我？快点，躺在我臂弯里”。这幅最温暖的画面，刺激得我眼泪不停往外涌。人是很奇怪的，有时候被伤害，痛苦不堪的时候，反而会硬起心肠，竖起浑身的刺，去对抗，去冷血地伤害回去，不会掉泪。但是谁能经得住一刹那的温情呢？就像常年在冰天雪地行走的人，已经冻僵了，麻了，对疼痛伤害全部免疫。可一旦挨近了温暖的火炉旁边，全身都又痛又痒，滋味复杂，难以言说。这就是我看到这一幕的感受。前面的电影部分里，除了刚开始的美好，她们的友情一直被毁灭，几乎破败，我冷眼旁观。可是相拥的这一瞬间，我看不到任何虚假。七月终于不再梗着脖子充当一个强者，她就是一个小女生，放下防备和恩怨，柔软地缩在了安生的怀里。安生呢，用笑和贫嘴遮掩着自己的流泪和失态，可嘴角的笑容展示了最真实的她，脸上的表情写满了安心和满足。这一瞬间让我明白，她们的执念让她们已然超越了朋友二字，是家人，是知己，是彼此生命的一部分，是彼此人生的见证者与参与者，是最亲密的人。没有谁离不开谁，这句话里包含的是一种我命由天不由我的无奈和自我安慰。多少人在长大的一路上与朋友失散了呢？这种时候，这句话总是用来安慰我们自己。但是七月与安生的友情，却不免让我们反思，我们的友情是不是不够有执念？我们真的做到了最大的努力去珍惜我们的朋友，珍惜我们的友谊吗？不管是价值观的不同，还是性格的迥异，抑或是人生经历的差异，在现实中的社会里都能轻松拆散一对对朋友。更遑论苏家明这个最可怕的劫难——这世上最不能分享的就是爱情。可是以上所有的这些都没有彻底毁灭七月与安生对彼此的执念，这才是这部电影最可贵的感情和最值得称道的地方。抛开所有所谓重要的东西，比如价值观，比如不同阶层的不同经历，比如爱上同一个男人的爱恨情仇，七月的一句话让我真的认可了她们是灵魂伴侣：“什么东西重要，什么东西不重要，我越来越清楚了。”是啊，比起真心，什么东西都是不重要的。谁说两个不一样的人就不能真诚交友了呢？君子和而不同，就看你有没有心了。说到最后，我还是无法说出这部电影的好坏，但我确信这是一部吸引人的电影，因为到处都是

普通人的影子，每个人都能从无数细节里猛然回想起自己年少时的记忆，最后还能反思一下自己对友情是否足够执着——够了。一部电影，不到两个小时，能引发这么多思考便足够了。瑕不掩瑜，我是喜欢这部电影的，尽管有时候略显矫情狗血，但看完以后能回想起来的，都是脉脉温情。没有谁离不开谁，但我不想离开。希望你也不要离开，我的朋友。

Assessment: 你写得真好.尤其是把苏家名当做八十一难的最难通过的关键，可见你的想象力多么丰富呢。

Student B: 七月与安生的原著是安妮宝贝，电影则由曾国祥指导，但是看到结尾的时候会让我有一种岩井俊二的感觉，那是一种慢慢嘲讽命运的残酷。两个女孩子的友情如流水般跌宕，却又像水一般细腻。随着她们的情感变化，细节的铺垫，我们看着她们一步步走向最终的爆发。我们在课上曾经讨论过七月与安生对于自由的追求所不同的理解，在我看来，小说（电影）想表达的无非就是我们每个青春女孩子幻想的“成为别人”这个过程罢了。在故事中，七月羡慕安生的自由；安生羡慕七月的安稳。但是她们彼此不知道，七月是放弃了对自由的幻想才会有安稳的日子，而安生的自由是牺牲了多少对于安稳的依赖才得到的。两个女孩子彼此想成为对方，却没有勇气迈出那一步。七月害怕失去安稳，而安生害怕失去自由。两个女孩子的友情，因为一个男生，产生了裂痕。七月苦心维系的看似最稳定的三角关系，却在家明逃婚那天，完全的冰消瓦解。从那天起，七月开始体验安生曾经流浪的生活，而安生也找到了老赵过上了柴米油盐的安稳生活。那两个曾经形影不离的女生，终于成为了彼此想成为的人。之前在大学一年级的時候修了心理学，读到过 Sigmund Freud 的一个理论；如果一个小孩在六岁之前就经历过家长的忽视，虐待，甚至是性侵，会对他/她以后的人生产生严重的影响，甚至会有多重人格。在安生的身上，我仿佛找到了这一观点的论证。安生来自一个破碎的家庭，由于从小缺少父母的关爱，对于分享和被关心有着极强烈的渴望及要求，而从小在幸福和睦的家庭中长大的七月，则很好地弥补了安生心理缺失的部分。安生从小没有感受过家庭温暖，只有七月把她带回家和家人吃饭时，她才能感受片刻的家的味道，她看似向往自由，实际上从心底渴望的是安宁和被保护。而七月正好相反，看似乖乖女，很多事情都听从家人的安排，她生来就有的反叛只是被暂时压制住了。两人互相羡慕，互相嫉妒。安生年轻的时候一直漂泊，在某天突然稳定下来过起了日子。而七月就像大部分一直安定的女生，年轻时遵从着父母的束缚，突然有一天向往刺激的生活了。我们都不想主动选择自己的路，因为我们不确定自己没选择的那条路是否更好。谁也不知道未来的路是怎样的，所以我们都是被推着前进，然后管这叫宿命

Assessment: 我也觉得导演把情节的节奏、情绪上的一起一伏安排得非常精彩。真是一步好电影。你上周没来上课，我们看了杨澜跟巩俐交谈的节目，让我们了解她是如何准备了演这部电影。她说她在某一所养老院呆了一个月，每天观察了老人的日常，发现了他们其实蛮快乐。